JULY 1977

youth MAGAZINE

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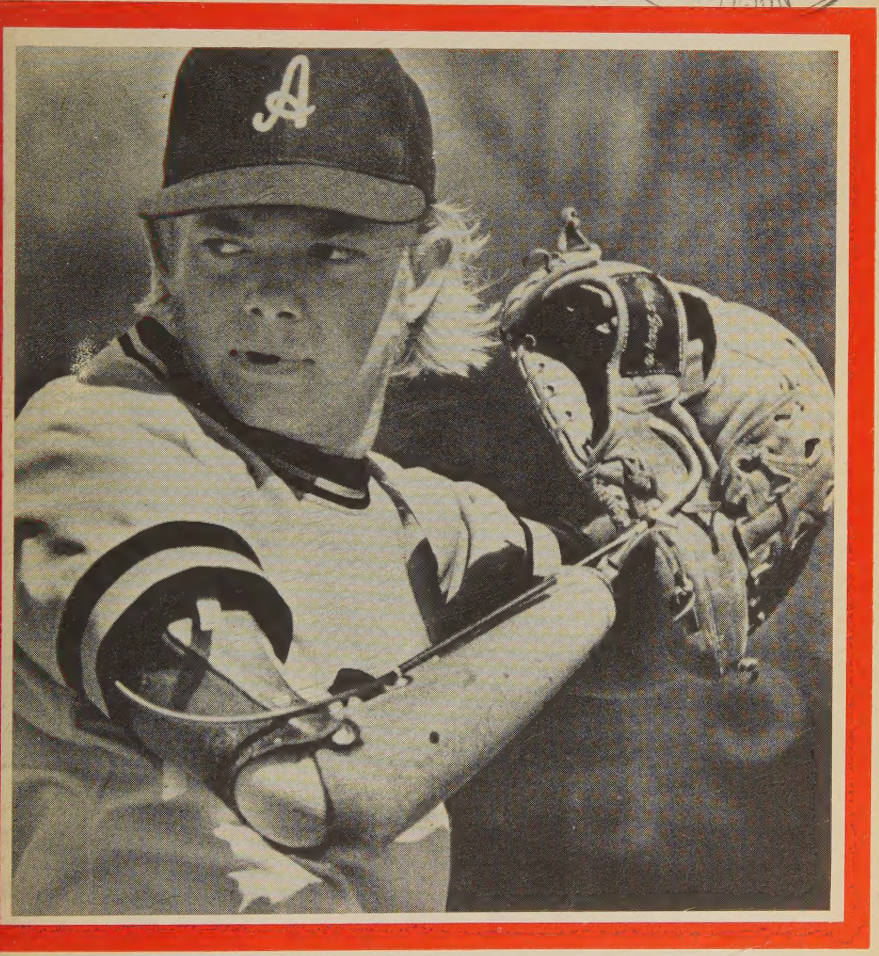
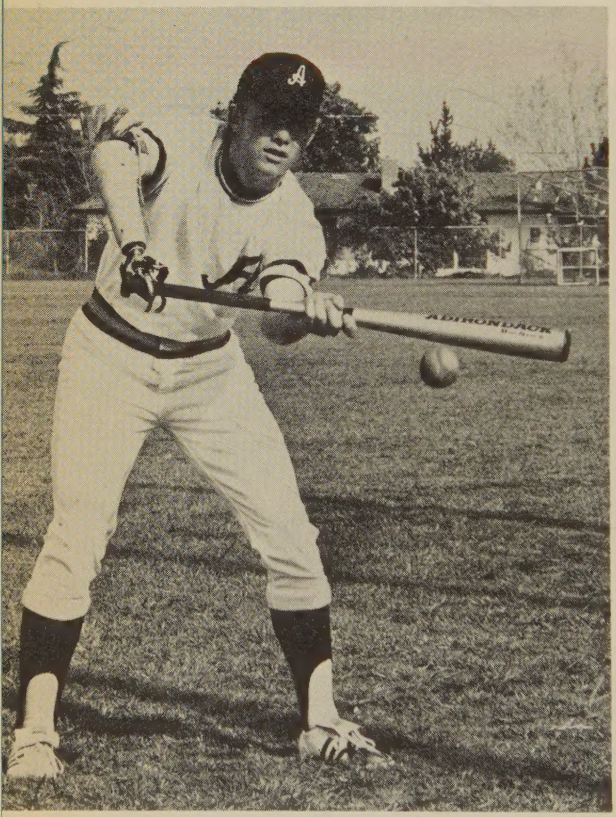


KEN STOTT—STAR ATHLETE

"BREAD AND PUPPET" FREELY ENTERTAINS

ARE MOTORCYCLES SAFE?

Young athletic star inspires others with his determination



NEVER

BY MARY JANE BECK

ports writers often used the ord "amazing" to describe Ken tott, football and baseball star at walt High School in Mountain ew, Cal. And Ken hated it.

A defensive back and kicker, en helped take the Awalt foot- all team to a California Central oast Section championship. (In rms of population and number schools, that's equivalent to a ate championship in more than alf the states in the U.S.)

Ken was all-league in football ree of his four high school ears. In his senior year he also ade the all-regional team and e Central Coast Section second am.

In baseball, he was an all- ague pitcher and center fielder l four years. One year he won e League's Most Valuable Play- award.

This adds up to an impressive nough record for any high chool athlete. But Ken Stott ccomplished it all with only one and.

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ary Jane Beck is a California freelance iter.

SAY CAN'T

youth magazine

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EDITOR: Herman C. Ahrens, Jr.
MANAGING EDITOR: Jan Corbett
ASSOCIATE EDITOR: Susan M. Grant
ADMIN. SECRETARY: Clara Utermohlen

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DESIGNERS: Bob and Sandy Bauer

Born without a right hand an forearm, he nevertheless man aged to excel at athletics.

With deep conviction Ken says "All the credit for anything I hav accomplished belongs to God— and to my parents.

"My parents brought me up t believe I could do anything I reall wanted to. And I feel the Lord wa guiding them.

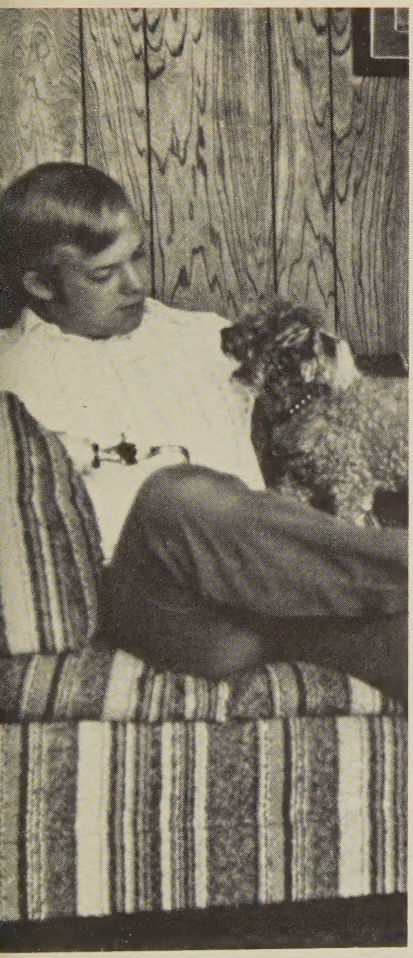
"Since I dedicated my life t Christ, he has helped me ever step of the way. He helped m over the difficult spots and h helped me keep sports in per spective." Ken is a member o Union Presbyterian Church o Los Altos.

It would have been easy for Ke to lose his perspective. During the Awalt football team's champion ship season he intercepted ten passes, kicked 34 points afte touchdown and was responsible for several tackles per game— while the crowds cheered.

"One of the biggest thrills I had all that season was once when intercepted a pass and ran it back 75 yards for a touchdown," Ken recalls. "That's the sort of thing football player dreams about."

Occasionally the coach sen Ken in on offense as a pass receiver, and electrified crowds watched him catch the ball a surely as any two-handed receiv er. The Awalt coach, Fred Oppez zo, says, "He never fumbled th ball, even when he was tackled b

My parents brought me up o believe I could do nything I really wanted to. And I feel the Lord was uiding them."



Ken and his dog, Moose, enjoy one nother in the family living room.

three guys at once."

"I had a lot of great experiences playing football, but I really prefer baseball," Ken declares. "I consider it my best sport." His impressive batting and earned run averages bear him out.

He plays baseball with the aid of the hook he wears most of the time, although not for football. This is an ingenious device for grasping objects, operated by a wire attached to a shoulder harness, and adapted to countless tasks from tying a shoelace to managing a stick shift.

"When I started to play baseball I tried different ways of getting along with only one hand," Ken says. "For awhile I had a special glove to fit over my hook, but that didn't work very well. It was easy to drop the ball and I couldn't catch balls that were over my head."

Eventually he perfected a lightning-fast juggling act between hand, hook and baseball glove which baffles spectators. Ken explains, "All I do is take the glove in my hook after I catch the ball, then transfer the glove back to my left hand as soon as I've thrown the ball.

"But I find fielding the ball takes a lot of concentration, and I field bare-handed when I can, on bunts for instance."

Ken's athletic talent is no accident. His father, David R. Stott, Jr., was also an all-league pitch-

ing star in high school. He went on to become a standout pitcher at Stanford University, where he lettered in baseball for four years.

"My dad began teaching me to catch and throw a baseball before I started school," Ken recalls. "Then, as soon as I was old enough, I joined Little League with the rest of the neighborhood kids."

In Little League, Ken's pitching talent blossomed. At an early age he learned to vary the speed of his pitch in order to throw batters off balance.

"My dad taught me everything he knew—all his pitching methods and his style," Ken says. "And by example he taught me the attitude of always striving to be the best I could."

His father helped coach Ken's Little League team to a city championship. Ken earned a place on the League's All-Star team. Later, in Babe Ruth and Senior Babe Ruth leagues, it was the same story all over again.

The talent, determination and strong faith which carried Ken to athletic stardom also made him a top student and a campus leader. He maintained an almost perfect A average in high school, sang in the choir, worked on the school newspaper, and was active in student government. He represented Awalt High School at the annual American Legion Boys' State in Sacramento, Cal., between his junior and senior years. As a senior he was voted "most likely to succeed" by his classmates.

"I feel I owe it to myself and others to do the best I can at whatever I do," Ken says. "I'd be cheating myself and everyone else if I didn't."

Ken's achievements and leadership earned him admission to Stanford where he expects to major in biology.

"The competition at Stanford is incredible," he declares, "but I was fortunate enough to be able to pitch on the freshman baseball team and I hope I can continue."

Ironically, Ken's father did not live to see his son finish high school and go on to Stanford. He died early in Ken's second year of high school. His death left an irremediable void in Ken's life.

"My dad and I were very close," he says. "He was always there encouraging and supporting me. After a game, we'd talk over every play. After he died, I'd want to talk to him after a game and he wouldn't be there."

Soon after his father's death, a friend invited Ken to a church youth fellowship meeting. The experience set Ken's life on a new course.

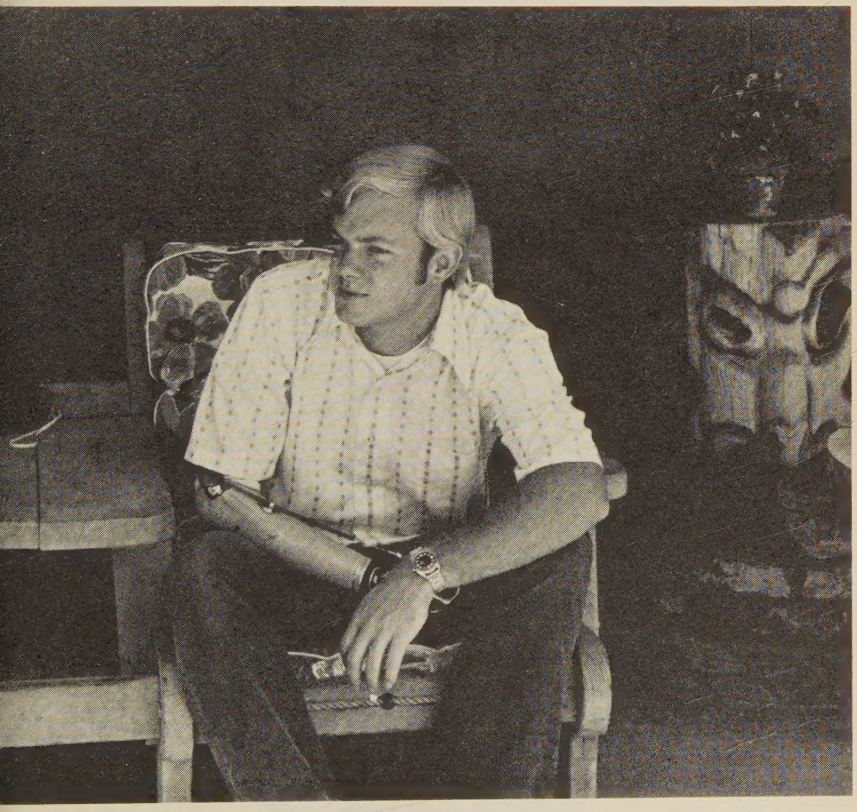
"I found a relationship with God and with Jesus Christ which gives me the strength I need. My commitment to Jesus has become the most important thing in

y life."

"Whatever I have achieved," en says, "has been because I as blessed by God, although I on't know why. God chose to ve me only one hand, and I now God has a purpose for me. I'm going step by step, trying to discover what it is."

Perhaps part of that purpose is the inspiration Ken Stott has given others, both by the quality of his life and by its object lesson: *Never* say can't. □

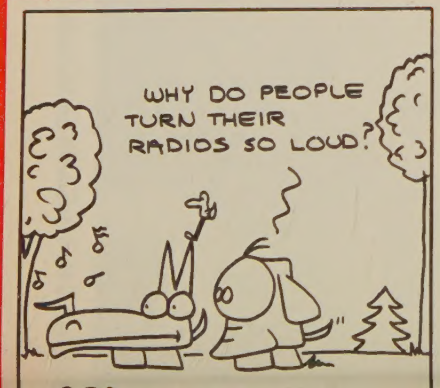
My dad taught me everything he knew—all his pitching ethods and his style; and by example, he taught me he attitude of always striving to be the best I could."

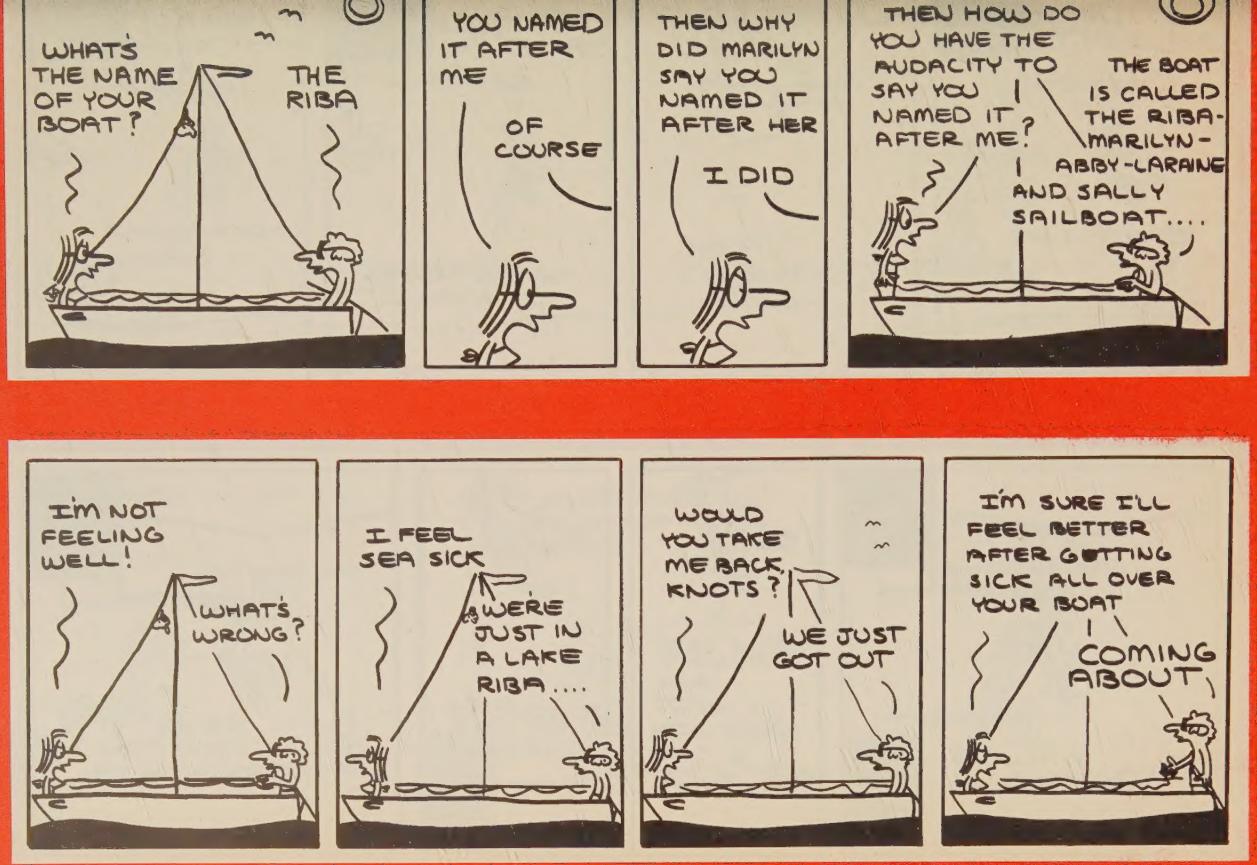


en relaxes for a moment on the patio of his home in Los Altos.

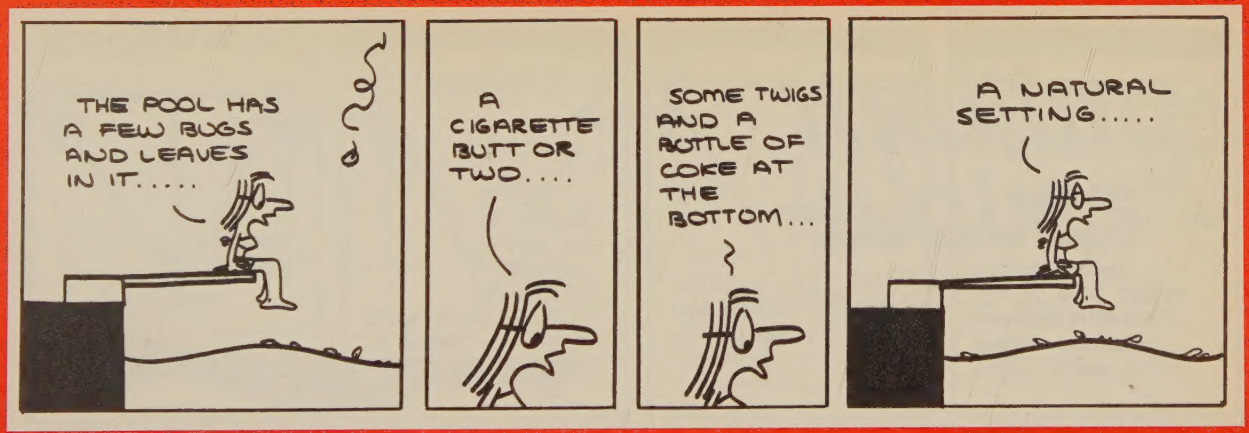
making waves

PAPERCLIPS
BY DOUG BRUNNER





© 1977 Doug Brunner


THE POOL HAS A FEW BUGS AND LEAVES IN IT.....
A CIGARETTE BUTT OR TWO....
SOME TWIGS AND A BOTTLE OF COKE AT THE BOTTOM...
A NATURAL SETTING.....

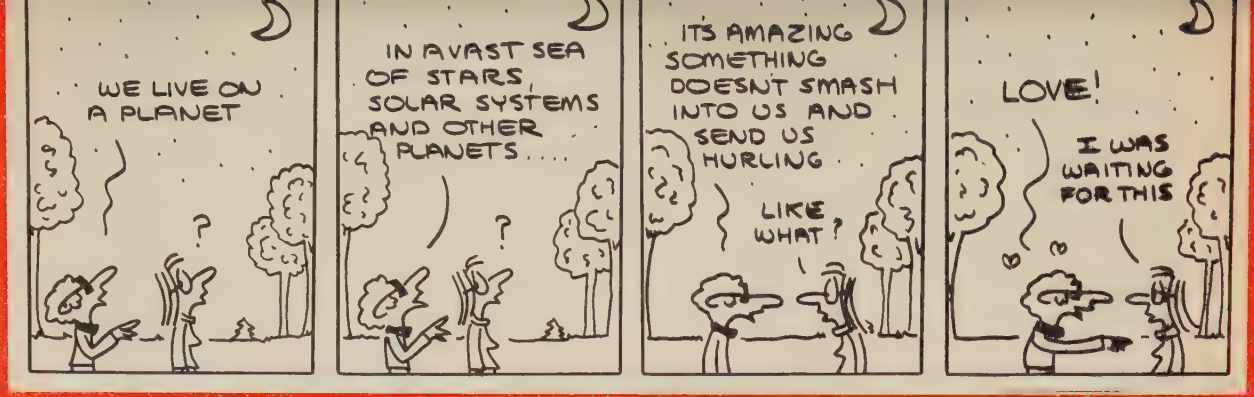
WHAT ARE YOU WAITING FOR?
INSPIRATION!
I THINK IT TAKES DIVING
JUST LEAPING IN.....
DIVE IN OR I'LL PUSH YOU IN, RIBA....
I'M INSPIRED

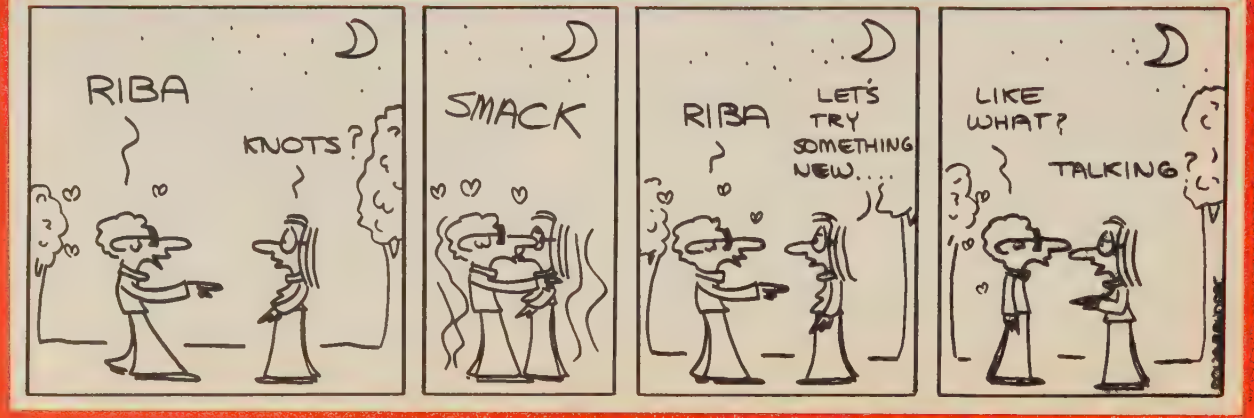
I KNOW THERE'S NO DANGER FROM SHARKS IN THE POOL
OR STING RAYS EELS OR KILLER WHALES....
PRACTICAL JOKERS PERHAPS
HA HA

I'M TIRED OF DIVING
BUT YOU DIDN'T DIVE YET!
I'VE GONE OVER IT THOUSANDS OF TIMES IN MY MIND
TRY IT ONCE IN REAL LIFE
I'M STILL REHEARSING

THIS IS THE FIRST TIME I HAVEN'T WORN MY SUIT ALL SUMMER
YOU MUST BE BOILING
ACTUALLY IT'S NOT TOO BAD
YOU'RE A STOIC
NO I'M TWO POUNDS OVERWEIGHT

THE POOL WAS CLOSED DUE TO AN OIL SPILL....
KNOTS WENT IN WITH HIS SUNTAN LOTION ON....


WE LIVE ON A PLANET
?
IN A VAST SEA OF STARS, SOLAR SYSTEMS AND OTHER PLANETS....
?
IT'S AMAZING SOMETHING DOESN'T SMASH INTO US AND SEND US HURLING
LIKE WHAT?
LOVE!
I WAS WAITING FOR THIS


RIBA
KNOTS?
SMACK
RIBA
LET'S TRY SOMETHING NEW....
LIKE WHAT?
TALKING?

ARE FILMS OUT O

Courtesy of 20th Century-Fox

"The Omen" is the current leader of the pack of movies that could be titled Children of Evil. Where will it end?

OCUS ON YOUTH?

BY LEWIS ARCHIBALD

Movies and most other works of rt about children are usually nade for children. And for them lone. But ask any child, ask any x-child, ask yourself, what sto- ies and films and TV shows nattered most to you as a kid, and chances are that they didn't have ny children in them. Who needed Rebecca of Sunnybrook Farm" nd "Little Lord Fauntleroy" when Ivanhoe," "Star Trek" and Wonder Woman" were at large nd wondrous to behold?

I don't know about the rest of ou, but I put up with Dorothy just s long as she stayed in Oz; to ave had to sit through the story f her life back in Kansas would ave been unendurable. And the ame holds true for Jim Hawkins eturned from Treasure Island or he Darling kids no longer under he liberating gaze of Peter Pan. Who needs 'em? A while back, I vas at the movies one day when I pied a determined mother drag- ing a six-year-old across the obby toward a Disney double bill. The kid was not happy. "No, Mommy, no!" he kept saying. "I vanna see 'Jaws.'"

What this means is that films bout kids tend to be unappre- iated, often unintelligent and sually unavailable. Lately, how- ever, this situation has changed a bit, changed in some intriguing and ultimately disturbing ways. Two of last year's biggest hits—so big that sequels are currently being filmed of both—had children at their very heart and core. But the way both "The Omen" and "The Bad News Bears" used those children was ultimately heartless.

To most adults, childhood remains a mysterious time. We were all too busy just trying to get through it when we were there to take down many notes on the geography. So to adults, children tend to seem a bit unformed, hazy, always THEM rather than US. And, of course, THEY could be anything, a fact that Hollywood has been quick to seize upon of late. It's that fundamental division between adults and kids that Hollywood has been exploiting. And widening whenever possible.

"The Omen" is the current leader in a pack that could be titled Children of Evil. It got its start in the 1800's when the writer Henry James chose to present two incredibly polite children as

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Lewis Archibald is a freelance writer from New York, who does film criticism for several publications, and writes frequently for YOUTH.

actually the evil pawns of some very loathsome ghosts in "The Turn of the Screw." That story started a chain which is still being forged today, and a lot of its links are movies. There was "The Bad Seed" about a child murderess in the 50's. There were two clever sci-fi films, "Village of the Damned" and "Children of the Damned," in the early 60's about children from another planet trying to take over ours. There was "The Exorcist" in which a young girl was possessed by the Devil.

"The Omen" just takes that one step further. This time around, not only is a little boy doing the Devil's work, he is, in fact, the Devil. Though at no time in the film does he actually murder anyone and only once is he even present during someone else's death, he is nevertheless seen as the film's major menace, its overwhelming horror. No court in the land would accept the film's evidence but audiences did gleefully—and at the moment they're reacting similarly to a slightly different situation in "Audrey Rose." Here a young preteenage girl is accused of being the reincarnation of another man's dead daughter and almost immediately goes into virtually psychotic nightmares and convulsions that eventually cause her death.

Has Hollywood lost its ability to understand the humanity of the young? Is it exploiting ignorance with fear and the young are the victims?

The problem in both cases is that the films don't dare approach their major characters as people. The little boy in "The Omen" cannot ever be seen as a little boy with fears and wants; no, he must be seen as a menace, marketed as such, his smile never intended to show us he's happy but rather that he's conniving. And the girl in "Audrey Rose" can't be considered as a personality in her own right; no, she must be a victim, forever writhing in her convulsions, and almost never allowed to even wonder what's happening to her. Both these people are, in fact, never treated as people, merely as objects with which to thrill or manipulate an audience.

And that suggestion of menace may make for fun dramatics but it does something more insidious as well. It implies that any child could be a potential demon, an alien spirit, a future fiend of America. After "The Exorcist" doctors and priests alike were bedeviled by people who thought they were possessed and who sought religious cures for ailments that either turned out to be imaginary or completely medical

in origin. How can films like "The Omen" and "Audrey Rose" do anything but widen the gulf between children and parents?

"The Bad News Bears" does much the same thing, although at first it seems to be doing just the opposite, because its sole purpose is to prove that kids are simply miniature adults. And once again, the idea isn't new. Back in the 30's, dramatist Sidney Kingsley wrote "Dead End," a play about a bunch of kids so toughened by the Depression years and their lives in the slums that they had become much older than their ages. This dramatic notion became so popular when turned into a movie that the actors who played those parts became known as the Dead End Kids and made several more films. The concept of the tough-talking, wise-cracking kid was revived once again by Tatum O'Neal in the '73 film, "Paper Moon," and it was merely translated to modern-day settings and a modern-day theme of nasty competitiveness in "The Bad News Bears."

The result was a bunch of kids who delighted audiences by behaving pretty much like most

"The Bad News Bears" delighted audiences who seem to enjoy watching a bunch of kids behave like most adults in a tight situation.

Courtesy of United Artists

Resorting to the supernatural, the film, "Carrie," refuses to allow the young woman to be herself as a person in her own right.

Menace movies may make money and fun dramatics, but they could imply that any child or teenager could be a future fiend or demon or alien spirit

adults in any tight situation. Foul-mouthed, always aggressive, and bitterly contemptuous of any weakness in others, the Little League team of that film had an almost complete lack of tolerance, compassion and fair play. If these kids were miniature adults, they'd patterned themselves on the worst adults around.

Nor was "The Bad News Bears" an isolated example. One Oscar nominee this year was Jodie Foster for her role as a 14-year-old prostitute in "Taxi Driver," and last Fall, Ms. Foster and a number of other children appeared in a musical satire called "Bugsy Malone." It was a gangster musical whose main gimmick was that all the adult roles were played by kids. Kids holding sub-machine guns, kids swiveling hips that weren't ready to swivel yet, kids with fake moustaches and fake padding.

It didn't work. Not only was there nothing funny about it but there wasn't anything lifelike as well. Bugsy's characters, for all their affectations, were still too obviously kids, not yet ready for the joys of the cubab cigarette and bathtub gin but forced for the moment to cast off any real pleasures they might know. And, therefore, not providing any pleasure to the audience.

Nor have kids become the only victims in Hollywood's incessant search for entertainment. Teenagers have been getting it in the neck again, although in a more complicated fashion. Take "Carrie" for example. That little shocker, appropriately released last Halloween, could have been called the ideal Wallflower's Revenge. Its lesson was crystal clear: ever been humiliated in class, ever been hurt by others, ever felt very left out (and what teenager hasn't)? Well, don't try to cope with it. Just get revenge, and kill the lot of them. Perhaps the nastiest thing about "Carrie" was that it dared to suggest every now and then that the heroine just might be able to solve some of her problems with other people without resorting to her special powers. And then, zowie, it threw in something so despicable that, of course, the hapless girl had to resort to the supernatural. And thus stay apart. The film absolutely refuses to let Carrie herself be a person in her own right. It mercilessly forces her to be every bit an object of mystery and alientation as the kids in "The Omen" and "Audrey Rose" are.

Indeed, what all these films

basically promote is distrust. Wariness. Separation. Your brother or sister could be the next Beelzebub. Your best friend could knife you in the back. So knife him first. Shoot her down. Get them before they get you is the recurrent theme behind just about every film I've mentioned here. And it's being practiced against the most defenseless part of our society—the children and the young people. The one facet of society that really can't fight back, that needs understanding and consideration most is, in the name of entertainment, being kicked in the gut.

What these movies mostly lack is affection—even the sort of hopelessly-sentimentalized drippiness of those old Shirley Temple and Margaret O'Brien movies. Can you honestly care about anyone in "The Omen" no matter how many thrills the film contains? Would you like to have any of those kids in "The Bad News Bears" for a friend, let alone a close relation? Hollywood may present children with a much more realistic slang and life style now but moviemakers seem to have forgotten what it's like to love kids.

But not completely. Recently Walt Disney came up with "Freaky Friday" in which a rather complacent eighth grader and her harried mother magically find that they've switched bodies for a day

We need more films that draw adults, teens, and children together by reminding us all of the honest realities of childhood and youth

and Mom gets to cope with school while her daughter has to try her hand at cooking and cleaning. Not only is the result quite funny (Mom practicing up on her skateboard, daughter trying to cope with a girl's hockey match) but it has a number of perceptive points to make about the nastier realities behind both of its characters' situation.

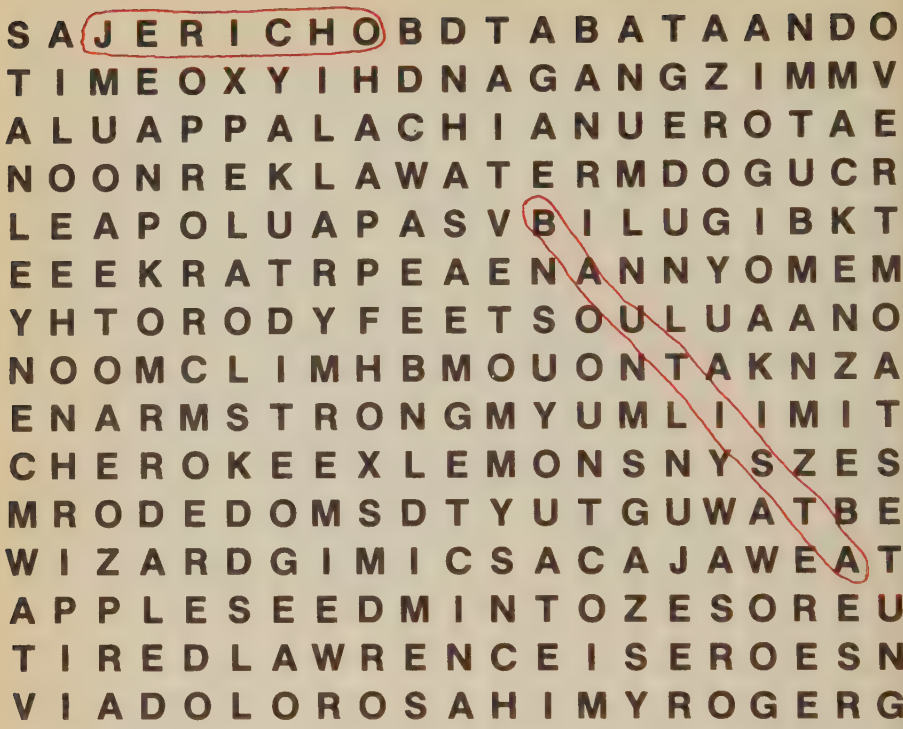
Even better is "Small Change," a totally different kind of film about children from Frenchman Francois Truffaut. It's a series of episodes in the everyday life of a bunch of school kids in a small French town. They stretch and strain during class hours, erupt onto the playground during recess, and sneak into the movies whenever they can. One falls in love—or so he thinks—with a friend's mother, but when he spends his allowance to buy her roses, she thinks the flowers came from his parents. Two others give a classmate a hideous haircut because they need money to buy the squirt guns they've promised their friends (they've already tried to sell their school-

In the French film, "Small Change," children are portrayed as normal human beings, celebrating each child's individuality and true spirit.

books).

Instead of forcing its characters into preconceived theories to attract an audience with, as "Carrie" and "The Bad News Bears" did, this film is a celebration of childhood, a celebration of those kids' individuality, their spirit, everything that makes them children. Instead of pushing us further apart from each other, "Small Change" seeks to draw adults, teenagers and children back together by reminding us of the scrapes we all got into, the cameraderie we all shared, the moments of innocent boredom we all endured.

Whether Hollywood will care to learn any lessons from "Freaky Friday" and "Small Change" in the face of the financial profits of "Carrie" and "The Bad News Bears" is another question. As you read this, Linda Blair should be encountering the demons of Hell again in "The Exorcist, Part II." Child murderesses are making a comeback, thanks to Ms. Foster in "The Little Girl Who Lives Down the Lane." And they're planning not just one but three sequels to "The Omen." They'd probably do a sequel to "Carrie" too if virtually the entire cast weren't dead at the end. Which is to say, there's not too much hope for the future. □



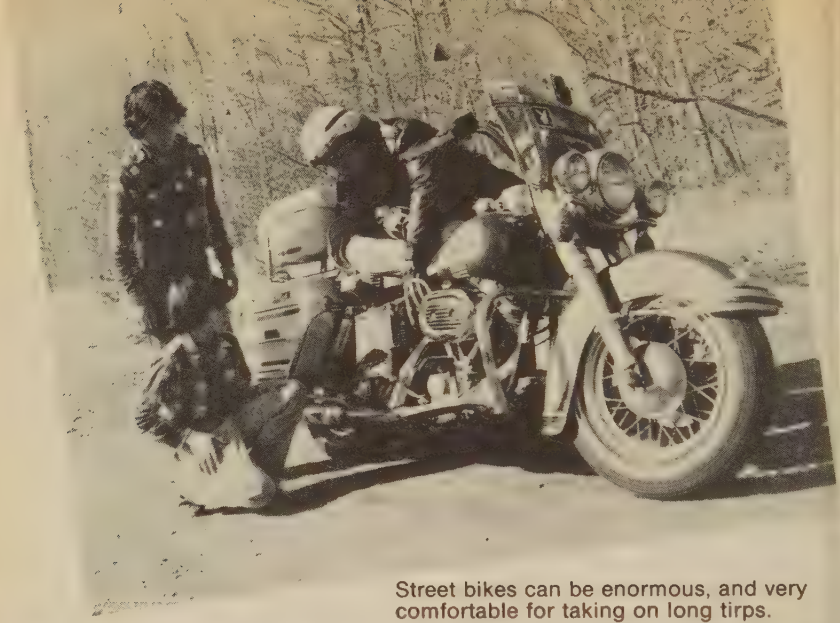
Can you find the hidden names of people and places that have something to do with walkers or walking? The names can be found by reading horizontally, vertically, and diagonally, forward and backward, up and down. Here are some clues. (Answers on page 53.)

1. She walked the Yellow Brick Road with three odd friends.
2. The spiritual says, "We're going to walk all over God's _____."
3. Backpackers walk this mountain trail from Georgia to Maine.
4. Two Latin words for the "way of the cross" taken by Jesus to his crucifixion.
5. The winter of 1838-39 became a "Trail of Tears" for this Indian tribe.
6. U.S. reporter who walked through "darkest Africa" to find Missionary David Livingstone.
7. Led up to 25,000 people in civil rights march from Selma to Montgomery, Ala., in 1965.
8. Walked with the first man on the moon in July 1969.
9. Led Mormon trek from Illinois to Utah in 1847 to avoid controversy over monogamy.
10. For seven days Joshua walked around this city before a horn's blast and a mob's shout brought victory (Josh. 6:1-21).
11. Wrote lyrics to "You'll Never Walk Alone."
12. In 1953, Tensing Norkay, Nepalese guide, and what New Zealander were the first to reach Mt. Everest's peak?
13. Mexican athlete who broke Olympic 20-kilometer walk in 1976 (1:24:40.6).
14. British archaeologist

WALKING PUZZLE

who rode and walked Middle Eastern deserts to help Arabs gain independence in World War I.

15. In 1942, Japanese forced 35,000 U.S. and Filipino prisoners on famous "Death March" of _____.
16. Indian woman guide and interpreter for Lewis and Clark expedition in 1804.
17. In 1930, a pioneer in non-violent disobedience, he and his followers walked to the sea and took salt in protest of British law.
18. Led many blacks to freedom by walking the "underground railroad."
19. Walkathons are popular ways to benefit world hunger and the March of _____.
20. Canadian trader and explorer who opened up Canada's Northwest.
21. Led 100,000 Chinese Communists on "Long March" of 6000 miles in 1934; only 20,000 reached destination a year later.
22. Legendary nickname of John Chapman, a religious enthusiast, wanderer, and planter of seeds and sprouts in Ohio in the 1800's.
23. His fasting and walking have protested many of the ills of today's society.
24. Led Israelites out of bondage and a long walk to a promised land.
25. Name of trophy given to winning team in annual golf match between U.S. and Britain.
26. His journeys around the Mediterranean area after Christ's death made him the first great Christian missionary.



Street bikes can be enormous, and very comfortable for taking on long tirps.

GET INTO GEAR SAFELY!

STORY AND PHOTOS BY EARL AND KATRINA JOHNSON

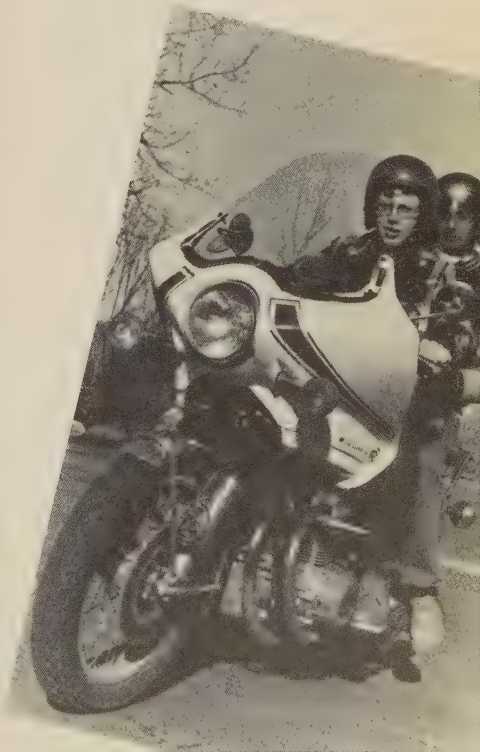
Motorcycles are fun. If you live in one of the one-in-every-seven households which owns a motorcycle, you already know the joys of riding with the wind in your face, and the sun on your shoulders. But motorcycles are more than just a fun-filled and inexpensive way to travel around. They represent at least 200

Earl and Katrina Johnson are Connecticut freelancers who work under the name, "Joyshine," and often do articles for YOUTH.

pounds of steel, rubber and glass hurtling your body through space at speeds up to 140 m.p.h.—and with very little protection. The Motorcycle Safety Foundation reports that, as the number of motorcycles registered has risen, so have motorcycle-related accidents and fatalities. Sixty percent of all motorcycle accidents involve riders with less than one year's experience.

Motorcycle riding has been a sport for a long time, and Harley-Davidson and Indian were the best known names in the U.S. But it took a Japanese manufacturer by the name of Honda to really introduce riding as a practical means of transportation with its economical small street bikes. Now street bikes are available for $500 up and there are more than 15 million motorcyclists riding in the U.S. With this explosion in riders and bikes—combined with the sobering statistic of new-rider accidents—has come an increasing concern with safety and accident prevention.

In California, for example, applicants for motorcycle licenses are now being tested under tough new regulations that evaluate the skills needed to ride in traffic. Sometime this year, nearly 36,000 applicants will have taken part in a special project to evaluate these new methods. They will be watched to see how many accidents or traffic law violations they have over a period of time, and their experiences will be compared with control groups which did not receive this special testing. Reports will then be submitted to the National Highway Traffic Safety Administration and these findings hopefully will result in the implementation of more effective licensing procedures in all states. California was picked for this study because researchers there found that,



Street and trail bikes are safe for versatile riding situations, but not outstanding on or off the road.

Dirt bikes can take you into the fields and woods for a more unusual ride closer to nature.

among other things, the number of registered motorcycles in the state has increased by more than 500 percent during the past ten years, while during this same period motorcycle fatalities and injuries have increased by about three-and-one-half times (injuries and fatalities involving other kinds of vehicles increased by only one-third).

The attractive and detailed 44-page instruction booklet given to the California applicant is a far cry from the small section of the Connecticut automobile driver's book we studied to pass our examinations. The lack of a standard requirement for good instruction, and universally tough testing for licensing has put the responsibility for safety almost entirely on the shoulders of many motorcycle riders.

Motorcycles represent at least 200 pounds of steel, rubber and glass hurtling your body through space at speeds up to 140 m.p.h.

When we acquired our Suzuki 500 Titan, we were determined to learn to ride it the right way. We found a licensed motorcycle instructor in nearby Naugatuck, Conn. We called him (a well-qualified retired Navy man affectionately known as "The Chief") and he gave us private lessons on our bike until he was convinced we were able to ride on our own.

Following such comprehensive instruction, the Connecticut road test was lacking in thoroughness. An inspector, who may or may not

know how to ride, watched by the gate while we went out into street traffic for about a half-mile ride. That was it. We passed and were licensed to do what we wanted on a motorcycle from that time on.

Partially to deal with this type of lax licensing, the Motorcycle Safety Foundation came into existence in 1973, with the goal of "reducing motorcycle accidents and injuries by rider education, licensing improvement, public information and research programs." Their staff of 23 persons is funded by the five leading manufacturers: Honda, Yamaha, Kawasaki, Suzuki and Harley-Davidson. In both 1976 and 1977 they will spend about $1 million for their programs and publications. It seems a staggering amount for the five companies to pay, until you realize it comes to about two dollars per motorcycle sold—but still a significant contribution to improve the safety of riders.

In November 1976 a comprehensive course of instruction known as the "Motorcycle Rider Course" was released by the MSF. It includes a textbook (described and recommended separately), an amazingly detailed instructor's guide, four 16mm sound/color instructional films and three sound/color filmstrips.

Why is this course needed? In its opening, the study book mentions: "A motorcycle requires more skill to operate than does a car. . . . Riding a motorcycle safely calls for constant attention and good coordination . . . bad weather restricts the use of a motorcycle much more than a car . . . a malfunction is more likely to

KEYS TO SAFE RIDING

These are among the keys to safe motorcycle riding:

- Drivers of cars involved in collisions with motorcycles often say that they never saw the motorcycle. Only the motorcycle rider can make the motorcycle more noticeable through keeping the headlight on, wearing brightly-colored, reflective helmets and protective clothing, and keeping the bike where others can see it and out of a driver's "blind spot."
- A good rider is always "looking for trouble"—not to get into it, but to stay out of it.
- The best protection is distance, a cushion of space, giving the rider time to react and someplace to go.
- Know how to react to dangerous surfaces in the road like slippery, uneven or sloping ones.
- Best key to safe riding is proper instruction and this has been a top goal of the Motorcycle Safety Foundation. In three years, for example, their programs have resulted in the training of more than 3,500 instructors. Programs have been offered and continue in 1977 at colleges across the country. Dealers have loaned more than $1,500,000 worth of motorcycles to support the program.

cause a crash on the road than an auto malfunction would . . . you must obey all the rules that other users of the road follow, plus a few special laws that apply only to motorcycles."

Because few individuals have the opportunity—or discipline—to complete a course entirely on their own, several states are working in an effort to reduce accidents.

- In Illinois thousands of riders will have received free instruction by June 1977 because of a $424,000 federal and state grant.
- More than 1250 Memphis, Tenn., students will receive safety education during 1976-77 and riding instruction has already been added to the junior high school curriculum in Memphis.
- Newly trained instructors from the Texas Motorcycle Rider Association are teaching novices in the Houston area and instructors are being trained at a Texas A&M University course.

The MSF course covers several types of bikes: street motorcycles, street and trail motorcycles and dirt bikes. *Street cycles* are street legal, in other words, they have lights, turn signals, horn, mirrors, speedometer, and can cost as little as $495 for the 100cc. Suzuki Go-Fer to as much as $4600 for the 1000cc. BMW (BMW is considered the Rolls Royce of motorcycling) and the 1200cc. Harleys. Street bikes will get from 30 to 70 miles per gallon, can go from 60 to 140 m.p.h., take you comfortably from coast to coast on the largest touring models—and easily cost

"A motorcycle requires more skill to operate than does a car; it calls for constant attention and good coordination."

Motorcycle safety requires wearing a visored helmet, boots with heels, long pants and sleeves, as well as keeping the bike in good shape.

RESOURCES

My discovery of the Motorcycle Safety Foundation came after I wrote for a booklet called "Motorcycle Safety" issued by the U.S. Department of Transportation. The reader was referred to the MSF as an "excellent source of additional information materials." A list of some of these materials follow:

Motorcycle Safety A 20-page booklet that briefly covers items like causes of motorcycle accidents, buying the right motorcycle, protective clothing and equipment, driving tips, and what to do in emergency situations. Can be read in a few minutes. Free from the U.S. Department of Transportation, National Highway Traffic Safety Administration, Washington, D.C. 20590.

Riding Tips for the Motorcyclist A 16-page booklet for someone already riding and meant to "improve your riding while making it safe and enjoyable." Covers maintenance, trouble shooting, five simple, helpful tips on road riding, plus cautions on night riding, riding in the rain, and an explanation of the "space cushion" principle. 25¢ from the Motorcycle Safety Foundation, 6755 Elkridge Landing Road, Linthicum, Md. 21090.

Get into Gear . . . Get it On! An eight-page booklet dealing solely with protective gear for safety and comfort; the helmet, eye protection, footwear, gloves, and clothing. 15¢ from MSF.

Questions about Motorcycles & Safety? Ask a Friend A 16-page booklet designed to "inform the beginning or prospective motorcycle rider about those special techniques and conditions unique to safe motorcycle operation." Repeats some of the material in above publications but adds helpful, concise materials on how much power is necessary, where to go for good motorcycle education, and insurance for the bike. 25¢ from the MSF.

Sharing the Roadway: Motorists and Motorcyclists in Traffic This 16-page booklet is highly recommended for its specific information about the hazards and necessary precautions of sharing the road with automobiles. Details on handling intersections, following distances, passing and being passed, road hazards, lane position, and blind spots. 25¢ from the MSF.

Motorcycle Rider Course Next best thing to having a motorcycle riding course with a certified instructor would be a study of this 64-page, full-size book. Divided into seven units, with tests you can take at the end of each unit. Covers introduction to motorcycling, motorcycle controls, riding the motorcycle, basic motorcycle maneuvers, basic street riding, increasing your riding skills and selection, insurance and maintenance. I highly recommend this attractive (four-color illustrations), up-to-date, and readable book at a bargain price of $2.00 per copy from MSF.

more than $500 per year in insurance (the bigger the engine, the higher the insurance costs). They weigh from under 200 pounds to almost half a ton. *Street and trail* bikes are street legal, and also have gearing and tires that permit safe and pleasant off-road and trail riding. They come in sizes and prices ranging from $500 to about $2000. But they are seen as "compromise" machines and cannot be compared with either a true street or true off-road

Motorcycles are an energy-saving means of transportation which can provide enjoyable recreation as well.

Sixty percent of all motorcycle accidents involve riders with less than one year's experience; 80 percent of reported accidents result in injury or death

bike. *Dirt bikes* are for fun or racing. Prices are similar to the others mentioned but there are important differences in the bikes. They're geared and built strictly for off-road so there are no lights or turn signals. And tires are heavily treaded to ride safely in soft dirt or sand, but would not grip pavement well. This ultimately means you have to haul your bike to where you want to ride. Also of interest are *mopeds,* which have been popular for years in other countries, and are becoming that way here. They're really a beefed-up bicycle with a small motor that can get you going up to 30 miles per hour and up to 175 miles per gallon. There are pedals for help on hills. In most states, no licensing or registration is required. Honda had a bike that has no pedals, looks and acts a little like a low-speed motorcycle, and costs $300. Other mopeds cost from $300 to $500, and all weigh about 100 pounds.

The MSF course explains bike controls and mechanics, mounting and dismounting, operation and maintenance, traffic hazards and safety procedures, proper riding attire, and special skills needed for dangerous road surfaces, carrying passengers, etc.

Motorcycles *are* fun! But don't be lulled into thinking they're easy to ride safely if it so happens that your state doesn't require much to license you. Learn how to ride with proper instruction. And enjoy the open road—safely! □

GET A FREE DECAL

The Motorcycle Safety Foundation makes reflectorized decals available for 25¢. The 5½ square inch decal is a highly reflective triangle with black and red on a white background. Readers of YOUTH Magazine can receive one of these decals free by writing to Kathleen Holcombe at the Motorcycle Safety Foundation, 6755 Elkridge Landing Road. Linthicum, Md. 21090. They are suited for use on helmets, cycles, or riding gear.

H. Armstrong Roberts

When the water runs deep

The water invites me.

I dive and glide silently
until my body seems lifted up
by the buoyant freshness
about me.

I ride the surf up and down and around,
peaking and dipping and swaying,
until I feel one
with the rhythm of nature.

I look out over the vastness of the ocean
wondering about the humanity
beyond the horizon and
about the myriads of creatures
who call these waters home.

All about me,
I feel joy,
the pulse of life,
the family of creation.

The water seems to speak to me.

The rain has gone, the sun has come,
and the seedlings are yellow-green
as they knife through the mud,
nurtured by a mysterious life-giving cycle.

The flood has ravaged homes
and powered its way through people's
protective walls as if to say
that we still don't know it all.

The canyon's multi-colored arches
and picturesque pinnacles carved
by centuries of wind and water
stand agelessly mocking humanity's
most magnificent cathedrals proudly built.

All about me,
I feel a wondrous rebirth,
a humbling discipline,
an awesome eternity.

Thanks, God, for making the water.

—Herman C. Ahrens, Jr.

THINGS:

Crafts from Recycled and Common Materials
by Virginia Rich · drawn by Sandy Bauer

RUBBER STAMPS

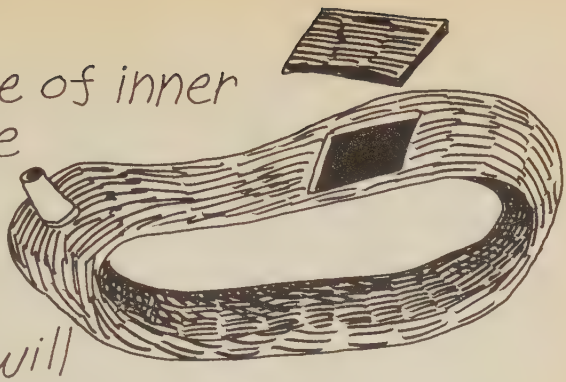
You need

- AN OLD INNER TUBE (ask at a garage or gas station)
- RUBBER BANDS
- WOOD SCRAPS • WHITE GLUE
- SCISSORS • CHALK
- STAMP PAD
  OR
  PAPER TOWEL and STYROFOAM MEAT TRAY
- POSTER PAINT

First, on paper, design your rubber stamp.

Make it simple, with few small details.

Cut a square of inner tube a little larger than your design.

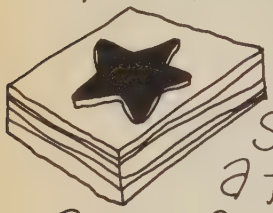


The rubber will be gray and powdery on one side, black and smooth on the other. Work on the black side. Draw your design on the rubber with chalk. Then cut it out.

At this point you can decide to add straight lines or smaller pieces to the design. An easy way to do this is to use pieces cut from a rubber band.

Spread a thin layer of glue on the gray side of the pieces of rubber you have just cut.

Glue the design firmly to a piece of flat wood. (If you don't have any scraps around home, ask at a lumber yard for some. They may give you a few pieces, or sell you some for very little money.)



Allow the glue to dry for an hour or so. Then use your rubber stamp with a ready-made stamp pad or make one yourself.

To make your own pad, start with a styrofoam meat tray. Fold a paper towel to fit into the tray. Pour in just enough poster paint to moisten it evenly. Make a few test prints to get it just right.

With your rubber stamp you could decorate writing paper. You could design your own trademark or logo to identify your books or notebooks. (Remember that any letters must be backwards on the stamp in order to print frontwards.) Repeat your design on plain paper to make wrapping paper.
You take it from here.□

Ed Eckstein

A nurse in a Lutheran hospital in Liberia examines and treats an infant, while a concerned mother looks on.

YOUTH AND MISSION

BY A. H. VAN DEN HEUVEL

What are you doing?" my teenge daughter, Hanna, asks as she nters my study.

"I am trying to outline an article n Youth and Mission."

"But you are neither young nor missionary!" She came back ast, in a quick tease, and the rrow stuck! I am neither young or a missionary. So, daddyo, hat are you talking about? Stick your guns. Don't mess with a ubject in which you have no xperience. I let the arrow sink in. ut why should I chicken out? fter all, fathers know something *bout* youth and general secretaries of churches should know bout mission.

Sunday after church, I try my weet daughter again, "What do ou call mission?"

She hardly looks up from the nagazine on her knee, "Going verseas and preaching to the eathen."

"Come on," say I, "be serious; ou know better than that! Nonelievers are human, too."

She looks at me. "But I am seous; what else could mission e? Mission is evangelism to peole we don't know far away."

I try another opening, "Could ou imagine yourself becoming a nissionary?"

The answer comes fast, "Are ou crazy? I am not that holy."

"Do missionaries have to be holy?" I hear my tone become slightly irritated. Hanna reacts quickly to that, too.

"I am sorry. I did not mean that. But missionaries at least need to be sure of their faith and mostly I am not. I could not convince anybody, let alone someone who believes in God differently." She looks at me honestly now. Apparently I look annoyed, for she says: "Have I said something wrong?"

I am not sure what to say. "You have just piled up all the stereotypes and heresies I can think of."

"Alright, where do you suppose I learned those?" Bang, a low blow, my darling daughter!

Alright, so that's all I got across during these umpteen years: Mission is a thing for special people, deadsure of their faith, going overseas to convince people who think about God differently. They also believe that the Christian faith is better than that of the other people.

What do I do now? What can I do, but try all over again? And begin with an apology: Sorry for all the wrong things I told you, or better, for all the wrong impressions I created. Sorry for the church, who probably gave you

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Dr. A. H. van den Heuvel is General Secretary of the Netherlands Reformed Church, in The Hague. This article was written and adapted for the readers of YOUTH Magazine.

those awful ideas. Forget what we unwillingly got into your head and let's start again.

We all do mission. It's a common word. Soldiers go on military missions. Astronauts fly missions to the moon. Politicians are sent on diplomatic missions. Each of us has a mission in life. So, you don't have to be a professional missionary, a Christian, or even a religious person, to be engaged in mission.

Mission usually means that someone is given a rather precise task, reaching outward. It suggests going somewhere—movement to another place or the establishment of the one who has a mission in a different place.

It is interesting that the word "mission" does not normally suggest "convincing" somebody. Instead, it means "representation" or accomplishing a task. And so it is with mission in the life of the church. We can represent. Not more, but also not less. To convert or to convince people to accept Christ as savior, as Lord, or as God, is something the church or Christians aren't able to do. Only God can do that through God's spirit, the Bible says, meaning through God's own initiative. The church can represent. Not more, but not less. It cannot shun mission.

We are what we do, not what we say. By the very way the church lives, it represents the faith it professes. If a church speaks of love but practices domination over other people's lives, her mission is seen by others as domination. If a church is a cold or an irrelevant community in this world, then that is what she "missions"—coldness and irrelevance.

"If a church speaks of love but practices domination over other people's lives, her mission is seen by others as domination."

I was told when still a student, "The church *is* mission." Whatever a community does or shows, it fulfills a mission. Her life is the demonstration of her faith. Being mission does not necessarily mean being identical with one's message, but it *does* mean being honest about our relationship *with* that message.

When a church does not continuously explain that her faith is more than what she can show forth; if she does not confess all the time that she only wants to be a signpost to point the way to something else—even better, to someone else; if a church does not make clear in her behavior that she herself is not the Kingdom of Heaven, she will always create the false impression that she herself is *it.* A confession of

Honduras, a missionary tests a new well for possible contamination before the water in ne well is used.

er own weakness—a constant eminder that there is more to the ospel than what she can nuster—is part of the church's nission.

Christians are missionaries, vhether they like it or not. The postle Paul speaks of his con-regations as a letter written *not* n paper but in hearts. I am a nissionary. Other people look at ne and deduce what my faith is. They have only Christians to know about the Christian faith. If Christians behave as if they were people who know more than others, who are better morally, who speak the truth, who con-demn other people, then that is he mission which they communicate to others.

If the church takes the side of the rich and the powerful—as she often does—then the poor and the powerless will understand the church's god to be a god of wealth and power. If the church cannot further experiments, then she portrays faith in the status quo. If the church cannot forgive, she reflects a judgmental god. If the church gets on the side of the poor and defends people against injustice, then the poor and the powerless will recognize a different faith.

The church is mission. That is both terrible and inescapable. It also means that the question of mission points beyond the church

to what inspires it. The question of mission is the question of faith and the question of God.

So far, so good. We have now dealt with Hanna's first answer. But what of faith and God? How important is what we believe?

Faith is not more; faith is less. I see my daughter looking frightfully puzzled. Let me try again. Popular reasoning says that most people are just natural, but that some people have something extra called faith. The faithful are the plus-people, according to popular interpretation. But my reading of the Bible teaches me differently.

In the Bible, I see faithful people doubt, mourn, resist, rebel and be puzzled. Look at the Psalms. Look at the disciples when they meet Jesus. Look also at the crowds who go away disappointed. Do they leave because they don't want more? No, on the contrary. They go away, because they don't want to be less. They leave because they don't want to be poor in spirit. They are looking for strength, for a little more than the ordinary people and they reject the Man who teaches them that poverty in spirit means happiness! Congratulate the poor in Spirit, says Jesus, for their's is the Kingship of God! Faith is not more; faith is less.

Faith is confidence. It means trust. It means the voluntary gesture of giving up freedom and putting oneself in the hands of God.

"Faith means cracking the crust of self-importance, career-planning, and defense-mechanisms, at which we're masters. Faith is the simple life."

Faith is the fruit of conversion, or, if that word has lost its meaning through a thousand misrepresentations, faith can only function when people turn about and come back to their calling—*to be God's people*, who accept listening to God rather sharply, lest they themselves dream up their own religion; who have to be disciplined by that strange biblical way of thinking which is not the same as our own Sunday-best thoughts, but which are different. My ways are not your ways, says the Lord.

Faith means hacking away at that thick crust of self-importance, career-planning, and defense-mechanisms, at which we are such masters. Faith is the simple life; it is living like a small child with its parents. The mission of the Church is, therefore, not so much to teach people hundreds of new things; it is telling people that there is a quite different way of life possible.

This new way of life begins with the acceptance of the strange

unior high school students in a mission school in India learn the basics to an informed nd healthy life.

A missionary teaches reading to an Indian family in their home on a reservation.

thought that God loves us. Why is this strange? Well, if we were gods and we could claim that we made humans in our image and that these creatures, therefore, were to walk the way we had mapped out for them, we would surely hate our creation by now, seeing what humans have made out of that original purpose for their lives. But not God. God loves us and shows us affection by letting us live and, what is more, by sending and giving God's own son. Beyond that central story, we know very little. We have few convictions and few certainties. We live by reference.

We have hundreds of stories in the Old and New Testament which give us accounts of people who accepted that basic truth and of those who didn't. In reflecting on these stories, we learn a little, but largely we un-learn. Mission is often a destructive force—it smashes idols, it ruins pet ideas, it laughs at what people think is important.

Only someone who is poor in spirit can be a missionary of the biblical God. Someone who can say: "I'm sorry (and how many people really know how to say that?), or I am wrong, or I don't know, *yet* I put my confidence in Christ." Anyone who can say this is a better missionary than someone who knows everything and who has all the answers.

The missionary far away and in our own backyard is not the one to map out the new life in Christ for the people among whom he or she works. That new life, the life of gratefulness and freedom, is for people to work out for themselves. We can only be their friend while they are at it and see whether we have stories to tell which may be of use to them: stories of our failures and stories of our little steps of faith.

"God loves us and shows us affection by letting us live and, what is more, by sending and giving God's own son. Beyond that, we know little."

What then is a Christian? A Christian is someone who follows Christ, you say, but it is hard to say what that means concretely. From the stories in the Old and New Testament, one may add: A Christian is someone who specializes in humility and justice, in love and hope. That is why, in biblical thinking, forgiveness plays such an important role, as does respect for the enemy. That is why service is almost a synonym for faith. That is also why words like "mercy," "kindness," and "justice" are so central in Scripture. All these words refer to subjects who take second place to other people. Justice does that for the social sphere. Love does

for the personal sphere. Mercy is the quality found in people who always give second chances and who show endless patience when the other person does not get it (yet).

If you want to study the portrait of a Christian, you may look at the Beatitudes. That is where Jesus teaches his disciples what happiness is. All these phrases begin with the word "Makarios!"—"Congratulations!" And then come the categories of people who know true happiness: Those who mourn, those who hunger and thirst for righteousness, those who are kind and merciful, those who make (and not keep!) peace, those who are single-minded (that is what purity of heart means).

Mission is the propagation of that life style and the reminder that the Beatitudes are first of all the portrait of Jesus himself. It is no theory; it is a biography!

What is the role of the church? The church is a footnote to mission, but the church is inevitable. All the stories in the Old and New Testament show that people who accept the basic story of this God and Son Jesus Christ find each other. Lonely Christianity is not only impossible, it is also self-defeating arrogance. Only in prison can a Christian be alone.

Churches are also inevitably weak. We don't like that. We

High school students in South Africa participate in a contemporary, cultural celebration of their Christian faith.

dream of great churches, full of people, relevant in society, strongholds of faith, and laboratories of divine power. Yet, in the New Testament such a church does not exist. All the apostolic and pastoral letters are written to weak, suffering churches. And if they are strong, they are warned. Why?

The answer is very hard to understand for natural human beings. Weakness in the New Testament is not a virtue, but it is a prerequisite for the power of God to be revealed. God's power is fulfilled in weakness. Paul understands when he prays that his physical illness may be healed. God has shamed human strength by God's own weakness as shown in the sacrifice of Jesus Christ on the Cross. Therefore, churches are not to be strong in the usual sense of the word. Their strength should be of a different kind—the power to let God work through them.

Real power is in humility. In the Old and New Testament there is a long history of that particular weakness. Read the story of Israel in Egypt and in the desert. Read the stories of Joshua and Gideon. Read the stories of David and the prophets. They all found their strength in the preparedness to give up *human* strength and rely on God. And, of course, the most powerful example is Jesus himself, who refuses any miracle power, any extra advantage that his nature and origin might give. He "did not regard his divine nature as something to be anxiously defended" (Phil. 2) but he humbled himself and found real power.

"We church people often seem to reverse our theories by our actions. Youth should show us the right. Don't judge us; it only widens the gap."

This is no plea for weak congregations—the weakness of the natural human beings is not the same thing as the weakness in the Spirit. But this is a plea for that special weakness which Scripture tells us about. Therefore, so many people plead for the rediscovery of the poverty of the church, for the surrender of all claim on power and rights.

The renewal of the church came always when people gave up their special privileges and got back to the poverty which is their hallmark of authenticity. Mission means that in other countries than our own we rather want an independent church to grow up rather than a daughter-church and it means that in our denominations we keep pleading for the whole "church" to join the poor and the powerless. We don't do that in the hope that the poor will

a Baptist mission conference, youth discuss social problems and what ey can do.

in our denomination; we do so the hope that they will recog- ze the kingdom of God and ring us back to obedience.

Are you still puzzled?

"It sounds good," my daughter ays mildly, "but I don't see all this appening."

What she means is that we, nurch people, often seem to verse our theories by our ac- ons. And, like I said in the eginning, she is right. That is hy I plead with her and her eneration that they will show *us.* on't judge us, because it will only serve to widen the gap. Don't leave us behind, because there has never been a blessing on those who thought that they could begin afresh. Gifts of insight and imagination are always given to people with the whole community in mind. Jesus, in spite of all the reasons he could think of, never left the community within which he was called.

"Don't pity us," I say to my daughter, "Show us. That is already mission to the older crowd. And maybe, just maybe, a number of us will join you." □

Hunger Rock

BY MAXINE ZELLER

"Hunger Rock" may sound like the latest non-hit record, but to 15 young people of Parkrose Community United Church of Christ, Portland, Ore., and their pastor, it was an exciting way to earn money for "One Great Hour of Sharing," an ecumenical program of giving to aid the needy of the world.

At a youth meeting last February, we studied about some of the problems of world hunger. Because of the great need for food around the world, local churches were asked to increase their giving to One Great Hour of Sharing this year by 50 percent, if possible. Our kids do not make a lot of money in their part-time jobs or from their allowances. They had to come up with a unique project to raise funds for the contribution they wanted to make.

A number of the typical fund-raising projects were considered—candy sale, car wash, work days, etc. Then someone suggested that we break a record to get in the *Guinness Book of Records*. Why not do a rocking chair marathon? What's the record? Who would be willing to do it? How would we get the money? When and where would we hold it? These were some of the questions that brought much excitement to the group present at that first meeting.

We found out that the record is 320 hours! Can you believe that?

Ms. Zeller is a freelance writer from Portland, Ore.

here was no way we could come lose to that record. But why not ock for 48 hours and raise as nuch money as possible?

The excitement and enthusism built in the next two months. Ve set the dates. The time would e from 4 p.m. Friday to 4 p.m. Sunday—48 hours of rocking, for he hungry!

Working committees were ormed, one for publicity, one for etting up the meals, and another or general preparations, such as naking up sponsor sheets, getng rocking chairs, making posters and signs.

We set up a few rules. Each erson would get pledges per nour on themselves. During the Hunger Rock each person would get one five minute break each nour, but could not accumulate breaks. No automatic rocking chairs would be allowed.

The big task was to find sponsors. Sponsor sheets were prepared for the 15 young people and he pastor who were going to participate. Sign up for sponsors was held on Sundays after church at the coffee hours, at our weekly Lenten Pot Luck Dinners, at school, in our neighborhoods, wherever we could find someone who was concerned about the hunger problem. We urged them o sponsor one of us for a penny, a nickel, a dime or more an hour. The pastor encouraged (pressured, cajoled) his community associates from Kiwanis, Loaves and Fishes, Snow-Cap, public school, etc., into sponsoring him. Finally, he was worth $5.22 per hour.

On the day of the Hunger Rock we found that the entire group was worth $27.45 per hour. We had set a goal of $300 and realized if we rocked only 11 hours, we could reach that goal. Sixteen rocking chairs of various shapes and styles had been gathered. Fine publicity had run in the Portland *Oregonian* the previous Saturday, telling the community about our project. A few adults volunteered to stay with us through the night in case of an emergency. Plenty of food had been planned for our meals and snacks. We placed a fishbowl on a table to hold donations. Television sets were moved in; stereo and records, plus a radio were made ready. Games were available. Some people brought books to read; one or two brought crocheting along. Because we would be outside for some of the time, and Portland's weather forecast was for rain and cold, each one brought a sleeping bag and warm clothing. We were all ready to go!

Everyone stood up. It was one minute to 4 p.m. on Friday afternoon. Pastor Ross gave a brief prayer. We counted down the seconds: 5 - - 4 - - 3 - - 2 - - 1, sit down and ROCK!

The first hours were easy! Conversation was great! The music from the radio was good and loud. It was loud on purpose in order to attract the people from the neighborhood. We were about half an hour into our rock when the sheriff came by wanting to know what was going on. He had received a complaint from a neighbor in the apartment across the street. The music was too loud. After his investigation he went to the woman who had complained and explained the hunger rock to her. In a few minutes she came over and made a contribution!

The first night went smoothly. However, because of the weather, some of us moved into the educational building in the early morning hours. We used our five-minute breaks to do the moving.

Two radio stations in the Portland area were aware of our project and mentioned us throughout the weekend. We were delighted to have two of the four local TV stations do news stories on our 'rock.' One had us on the 11 p.m. news Saturday; the other featured us at 6 p.m. Sunday. This was good publicity for the cause of world hunger.

As the hours dragged on, it was tough to keep awake, but we kept each other going. On Saturday we lost two of our young people. One had to stop at 16 hours and another at 25 hours. But the rest of us continued rocking and rocking, and rocking. Saturday night was the hardest, but a lot of people stopped by to encourage us. Finally, it was Sunday. The morning service was led by lay people as Pastor Ross was still rocking. Following the worship almost everybody came by. Many

"The big task was to find sponsors. We posted sign-up sheets, wheedled and cajoled friends and associates into contributing a penny to a dime or more per hour."

While the group rocked, they played games, watched TV, visited with friends, and collected donations towards their eventual contribution of $1227.50 to alleviate hunger.

ontributed—applauded our fforts—gave us encouragement o go on. It was a great feeling! We ad rocked for over 36 hours, and ad already collected over $125 in ne fishbowl. Even the Portland un appeared and warmed us. At oon, a local restaurant owner rought us food. We still had 14 eople rocking and were deter-nined to make it to 4 p.m.

At 3:59 p.m. we began our count own. We had rocked 48 hours nd raised far more than we ever xpected. Many of our parents vere with us now, along with thers of the congregation. There vas a great feeling present. 30 econds - - - 15 seconds - - - 5 econds - - - 4 - - - 3 - - - 2 - - - 1. VE MADE IT!!! Then followed houting, hugging, a friendship ircle, a prayer of thanks, more houting, a run around the block y some of the rockers, clean-up of the mess, yawning kids and pastor—but most of all thrilled kids and pastor. Several went home and went right to bed

The following week all rockers collected on their pledges. Our goal of $300 was far exceeded, for we turned in $1227.50 for "One Great Hour of Sharing."

How did the rockers respond?

"It all went well, except the late working hours!"

"It's good to make so much money for a good cause without working."

"Tiresome, cold, sleeping, doing one thing."

"It should have been during the school week so we would get out of school."

"If I was to do it for nothing, I wouldn't do it!"

"We are truly a group now!"

"It was worth it!" □

LOVE UNDERSTOOD

Dr. Brennecke's article on love (June 1977) is the clearest description of love I have ever read. To me, love is such a complex subject, especially when you're young. And he makes it all so easy to understand. Thanks. Can we have more articles like that?

—G.S., Indianapolis, Ind.

COVER TO COVER

I have read your issue on alcohol and drugs (May 1977) from cover to cover and I think it is sober, well-documented, interesting, helpful, and hopeful. I especially like the very personal approach of some of the articles. —A.R., Montclair, N.J.

A BETTER BALANCE?

I am a long-time reader of YOUTH Magazine, since about 1970, and I still read it whenever I can. I am in college now and have gone through quite a few spiritual changes since then, and I now feel somewhat uncomfortable with the magazine.

Overall, I must congratulate you for an honest effort to seek out, interpret, and meet the needs of young people today. However, I am perturbed. You do quite well in presenting one side of an issue, but almost completely ignore the other.

For example, the article on cults (January 1977) covered the subject fairly well but what bothered me was the author's passing comment that Campus Crusade for Christ was "fundamentalist," implying a negative meaning and its being on the same order as a cult, except a little more respectable. I am not a member but what I do know leads me to think the author has made a snap judgement, or at least interjected his opinion without qualifying it.

And in the article on death (March 1977) the author fails to mention the comfort which Christianity offers in death. I personally do not fear death, because I know this is not the end, and this is the hope of millions of Christians, and can also be a comfort to teens.

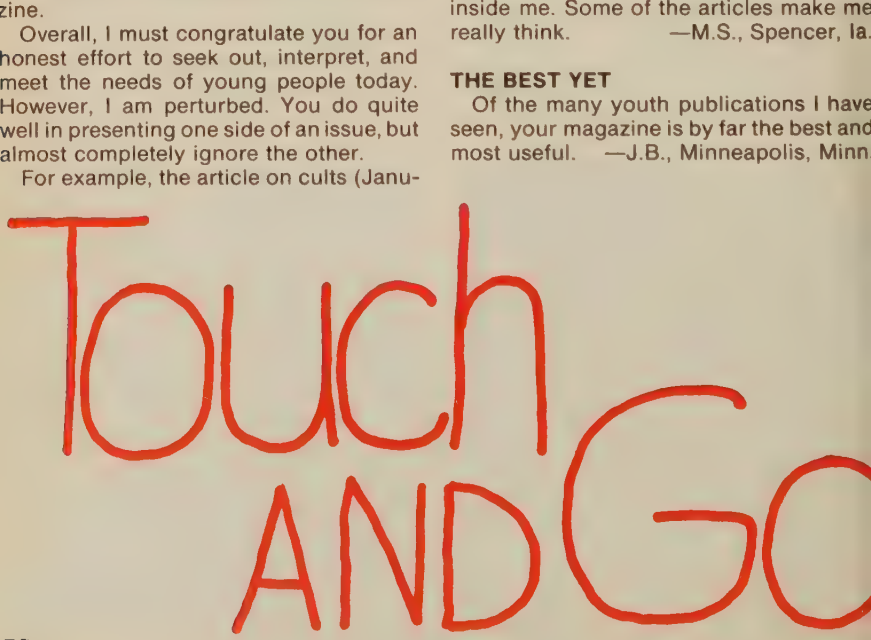
I defend your right to publish what your authors write, but I simply suggest these samples of ways you can better serve your main readership. —M.R., Wooster, O

GUT FEELINGS!

I enjoy reading your magazine. It gets inside me. Some of the articles make me really think. —M.S., Spencer, Ia.

THE BEST YET

Of the many youth publications I have seen, your magazine is by far the best and most useful. —J.B., Minneapolis, Minn.



What's Coming

"FLOWER CHILD" GROWS UP
Melanie was a big hit in the 60's and now he's a mother and a wife and making a comeback on tour, on TV, and on records.

ATEST IN MEDIA
Cassette tapes have revolutionized uman communications and now Dennis enson helps you to be a pioneer in xploring its unlimited frontiers.

IATALIE COLE TALKS
Grammy Award winner and daughter of famous star, Natalie Cole is setting her wn pace, both in the music world and in er personal world. An exclusive inter- iew.

IS THERE A GOD?
Don't be ashamed to ask that question, if it's part of your search for truth about yourself, your world, and your faith. Part of a series on exploring personal beliefs.

SKATE BOARDING
Teens are packing parks for skate-boarders in California, and now across the country, and even in Russia, everybody can have their own wheels.

LOOKING FOR IDEAS?
What are other youth doing and thinking? As individuals or in groups, how do they serve others, just have fun, or cope with daily problems?

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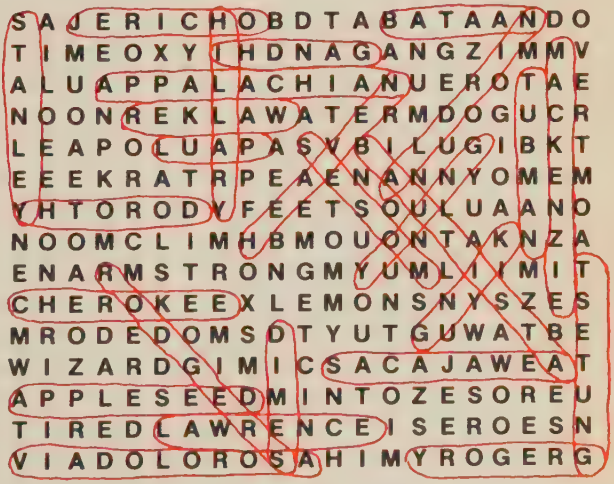
1. DOROTHY
2. HEAVEN
3. APPALACHIAN
4. VIA DOLOROSA
5. CHEROKEE
6. Henry STANLEY
7. Martin Luther KING, Jr.
8. Edwin ALDRIN, Jr.
9. Brigham YOUNG
0. JERICHO
1. Richard RODGERS
2. Edmund HILLARY
3. Daniel BAUTISTA
4. T. E. LAWRENCE ("Lawrence of Arabia")
5. BATAAN
6. SACAJAWEA
7. Mahatma GANDHI
8. Harriet TUBMAN
9. DIMES
0. Sir Alexander MACKENZIE
1. Mao TSE-TUNG
2. Johnny APPLESEED



23. Dick GREGORY
24. MOSES
25. WALKER Cup
26. St. PAUL

Bread & Puppet

BY MADELEINE M. KUNIN
PHOTOS BY RICHARD HOWARD

Once upon a time, in the little town of Glover, Vt., in the hills of the Northeast Kingdom, there was created a land of make believe. It was called Bread and Puppet theatre, and it grew out of the imagination of a dreamer named Peter Schumann.

Stepping into Schumann's world is like heeding a command to take one giant step backwards into the realm of childhood—of fairy tales, and good and evil and figures larger than life or only inches small. It is like walking through a hall of mirrors, seeing distorted shapes sliding up and down; it is like awakening in the middle of the night, trying to recall fragments of dreams.

Schumann's rich inner space is articulated into masks, banners, paintings, music and dance by his troupe of puppeteers who funnel all their energies into his singular artistic vision. Sometimes the sketches are as small and concise as a sonnet; sometimes, they are as rambling and sweeping as the Odyssey of Homer.

"Peter is basically a builder of stories and feels that we should experience them in that same intensive way we did when we were children," explains Margot Sherman, a puppeteer who has worked with him over a period of ten years. "This should be part of our everyday life, and we should not be in that gray life that existed since we left childhood."

Madeleine Kunin is a freelance writer from Burlington, Vt., who also sits in the Vermont House of Representatives.

Richard Howard is a New York photographer whose work has recently appeared in *Smithsonian, TV Guide, People* and *Vermont Life.*

The Domestic Resurrection Circus takes on the atmosphere of a theatrical carnival, waking dream where the ordinary and the imaginary intermingle, such as above, where Peter Schumann creates music with a fantasy trumpet.

am a puppet maker and a read baker," declares chumann with mock mplicity. But his statement ncompasses two central lements of his art: masks and read.

"Masks are Peter's onception of a moving culpture," explains Jules abin, a member of the oddard College faculty. "A nask is effective because it reates a moment in life that is eally frozen."

Schumann adds, "I don't elieve in actors. An actor has o fake to be somebody else. hat is an impossible roposition to the human soul. ompletely ridiculous. The nask is a language, a fairy ale language in very clear erms."

When it comes to the bread, nly Schumann himself repares, bakes, cuts and erves the bread. "It's an xtension of free spectacle—ree bread," said Susan chein, a member of the roupe. "It's like the staff of life, nd he feeds the audience as vell. In a way it's a ermont kitchen custom, a ersonal invitation to his ome." For Simon Barenbaum, he bread ritual is like the biblical sharing of read together. It allows omething to happen etween the theatre and the ublic."

But other elements are ntegral to the Bread and Puppet theatre. Music is an essential part, and its composition is as original as the masks.

"We have limited sounds. We do not need a symphony orchestra or tape recorders," Schumann said. "A lot of it is made up by people who sing a lot. It depends on what is available. We have no preconceived idea." Musical instruments include wind chimes, trumpets, enormous drums, recorders, and a collection of tiny toy pianos. Sounds are as subtle as the dripping of water or as powerful as a Bach motet.

And Schumann is sensitive to his surroundings: "To be in such an incredibly beautiful landscape all the time, makes our work correspond to it." On his Glover, Vt., farm, he can turn the landscape into his world.

It is the sweep of the landscape that allows the audience, seated on a hillside, to see the enormous white puppet birds, coming from afar, with wings flapping, glide slowly down the opposite hill. It is the breadth of the field which permits the white herd of puppet horses to gallop back and forth in graceful unison. It is the enormity of the space which allows the full sense of spectacle to flower in the center of the field, where fires are burning and wild men dancing. A medieval tapestry is spread out, totally filling the mind's eye.

Each summer, some 80 to 100 people participate in Schumann's Domestic Resurrection Circus, a two-day event held at the end of July in and around the natural amphitheatre dug in a pasture across the road from the rambling Schumann house.

Yet the concept for the theatre is that it should be free. Several times a year, a small core of actors assembles for a workshop or tour. They travel all over: Europe, North Africa, New England. It is these tours and workshops which provide the only apparent source of income. All Vermont performances are free.

One of the priorities of the Bread and Puppet theatre is to perform for the community, t interact with the audience, to involve everyone in the drama as it evolves.

"For me the theatre is not ust an abstract art roduction," states Schumann. "I want to perform t for my neighbors. I am ooking for things that can be nderstood."

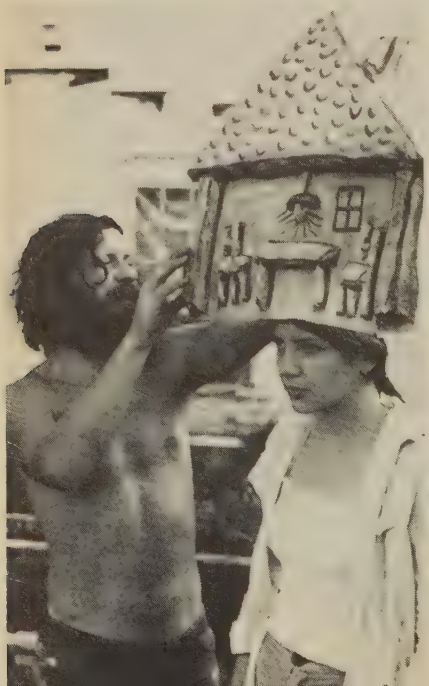
Several local women who et up a food stand at the Resurrection Circus esponded to the Bread and Puppet theatre: "I think it's antastic, and to think they do t all for nothing! But you ave to see it more than once to appreciate it."

Another puppeteer explained that whenever she stopped at the Busy Bee restaurant in Glover, she explained who she was.

"What is their reaction?"

"Somewhat guarded. They ask, 'is it for everyone?' But in one of the plays today, in the Vermont scene, when they were singing the Grange song, a Vermont farmer was standing there with his family, laughing."

With a deft touch Schumann directs the production and performance of his troupe of creative "tapestry weavers" as they build another show.



Schumann has been integrating music, dance, and puppetry into the Bread and Puppet theatre for 19 years. He left Silesia, Germany, in 1961. "Germany was a vacuum. My political awareness I owe to America and the lower East Side." In New York, the company often performed in parks and held workshops for ghetto children.

"I do think that Peter is one of the greatest persons doing theatre today," said Margot Sherman. "He is a genius. The experience of working with him, or just being in the audience, is huge."

"My favorite writer is Grimm," said Schumann, by way of explaining the influences

n his creativity. "It is the est writing I know of, together ith the Bible. The stories are ery exact and pure. They nly say what needs to be aid. There is no fooling round."

Instead of building his deas around dialogue, as in onventional theatre, chumann starts with the hysical structure of a play, nd allows the shape to merge.

"He first builds a piece out of his own head, then sees how it looks and sounds," explained Susan Schein. "It is an evolutionary process, constantly changing, constantly kept alive."

So first to emerge in the process of creating new work is the masks, which Schumann sculpts from clay himself, and which are then covered with material impregnated with a chemical, much like papier-mâché.

"What America has brought to the theatre is the idea that everyone can do it," said Charif Zaouch of Tunisia. "There is an easy togetherness here. In Europe, in order to make such a thing, you have to be a professional. Here we even pull people from the audience to help. The spontaneity is what makes it so American."

"But Peter is very European," interjected Christian Dupavillon, a Parisian. "His theatre is like the structure of a medieval church. When we travel with the theatre, we see very big connections between it and medieval art."

"We all work inside the concept of one man," added Simon Barenbaum. "We become parts of his creation. It's like building a cathedral. Each one brings his own skill, but each is part of the big design. We see the design as it moves along. You 'serve' in the good sense of the word. But there is activity—we are not just passive, and that is what is wonderful. You feel part of it, yet with someone who has a wider view. There aren't many opportunities to help build a cathedral today."

Maurice Blanc, a Brooklyn

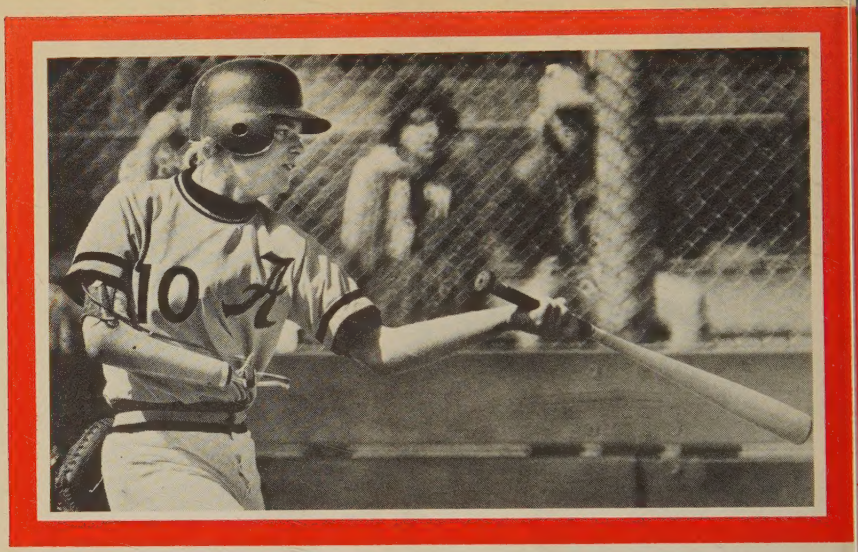
A dancing bear greets tots in her outdoor living room, part of the appeal to everyone to experience stories as a child would.

or, explained further:
chumann is saying that
ciety doesn't take
ough of a look at itself,
t it is careless about
loiting humans, that it is
channeling its aggressive
alities, that it is thoughtless
the stranger and forgetful of
traditions that have
en life meaning. All of
se things can be thought of
terms of allegory, but it is
sentially a process of
sion and release. He likes
evoke things and not be
specific."

"He is trying to take religion away from the elevation of the churches, down to the level of plain coarse bread," said Jules Rabin. "This bothers some people who want their gods remote, safely guarded in church, not dribbling out into the street."

"Do you think your Glover neighbors understand?" Schumann was asked.

"If they would be exposed to it, they would understand," he replied. □



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